

Mette Ingvarsten
Ieperlaan 16
1000 Brussels
+32 472 493 009
+32 2 218 21 71
mette@aisikl.net



Photo: Peter Lenaerts

MANUAL FOCUS

Project: Mette Ingvarsten
Created and performed by: Manon santkin
Kajsa Sandstrom
Mette Ingvarsten

Produced at P.A.R.T.S. (2003)
Thanks to Bojana cvejic and Peter Lenaerts.

Manual Focus is turning faces one-80, arms and legs upside down and swapping the front with the backside of the body. Exchanging bodies from animals, disorganized creatures to headless humans and other unnamed categories. Masks of old men on the back head of three nude women transforms them into a 12 legged organism, crossing out their identity by covering their real face with the artificiality of a mask. It isn't the *monster* in itself but rather the monstrous connections between nude/masked, artificial/real, male/female that produces an unfamiliar gaze at the bodies we already know. Monsters are not a species that you can get familiar with, they disappear and slip away unfocused.

BIO's

Mette Ingvarsten was born in Denmark. The last five years she has been living and working in Amsterdam and Brussels where she studied and graduated from P.A.R.T.S in summer 2004. Since summer 2002 she has primarily been working on her own projects among other things "Solo Negatives" (2002), "Manual Focus" (2003) "Out Of Order" (2004) and "50/50" (2004). Her work has been shown in venues in Germany, Belgium, Netherlands, Austria and Scandinavia. In the Aerodance festival, Amsterdam 2004, she received the SNS REAAL prize.

She also works under the roof of F.R.O.G.S on smaller projects. Investigating relationships between sound/movement and image in improvisational structures. She performed in "Pipelines, a construction" (2004) a theatre performance by Jan Ritsema and Bojana Cvejic. She also danced with LaborG ras and David Hernandez in the improvisation project "Melting point" (2002).

Mette Ingvarsten's work is concerned with finding different strategies for approaching choreography, both in terms of sources and working methods. She has been working with Manon Santkin, Kajsa Sandstrom and Kaya Kolodziejczyk on the basis of discussion and negotiation, proposing a problem and specific approaches to choreography, without having a final destination in terms of how the performances should look. In that the sense the work is processual and collaborative.

Manon Santkin (1982) lives and works in Brussels. In summer 2004 she graduated after four years from P.A.R.T.S., the « Performance Art Research & Training Studios » directed by Anne Teresa De Keersmaeker. Over the last two years she has focused on the creation of projects as a performer, collaborator, as well as on her own. She has a particular interest in investigating different aspects of performativity, questioning dance from a point of view close to semiology, searching for appropriate frame of presentation specific to each project. She has been working in close collaboration on the projects of Mette Ingvarsten and performs in "Manual Focus" (2003) and "Out Of Order" (2004)

Kajsa Sandstrom is from Umeå, Sweden. She has studied in Amsterdam at Amsterdamse Hoogeschool voor de Kunsten (1999-2000), before moving to Brussels where she studied and graduated from P.A.R.T.S. completing the four year program. Together with Gilles Fumba and Domenico Giustino she created "The rabbit Hole" a performance combining recorded film and live performance. She performs and has collaborated on "Manual Focus" by Mette Ingvarsten and "B-Fold" by Justin Garrick

Manual Focus has been performed in

Mousonturm, Frankfurt spring 2003.

It's festival, Amsterdam 2003

Impulztanz, Vienna summer 2003

Some/sum of PARTS, La monnaie, Malibran Bruxelles spring 2004.

Bits-teatergarasjen, Bergen spring 2004.

Panacea Festival, Dansens Hus Stockholm spring 2004

PARTS tour summer 2004, Opera de Roue, Monty, Antwerp

Aerodance Festival, Amsterdam summer 2004

D.A.M.P.F Festival, Cologne summer 2004

MANUAL FOCUS, monsters are not a species

X marks the spot of the unknown, as in more than one science fiction film from the fifties, but it is more properly a chiasmic X, a place of meeting, crossing and reversing, which allows new understandings of the body to emerge.

Monsters or rather the monstrous is the connection that appears when two or more kinds merge, a hybrid (male/female, artificial/real, naked/masked), fusing categories that are usually distinguished, blurring or dislocating expected and conventional notions of the body/being. The "male stays male and female female", along with distinctions between what is human, normal, acceptable and what is not, produces discourses around the body which stabilize perception. Monstrosity is the production of instability between such definitions.

Manual Focus is turning faces one-80, arms and legs upside down, swapping the front- with the backside of the body. Masks of old men on the back head of three naked women. The identity of the performers is cancelled out and replaced with a kind of androgynous cross – X – between male and female signifiers, producing another image of the fe/male body as a desirable object than the one we are use to. The body is undergoing a continuous transformation, allowing various figures to appear but not to solidify as a kind or species. A constant shifting, melting or slipping away of positions, producing movements of transition in between. Bodies fusing together and becoming part of a larger body, separating again to turn animal, monstrous and blurry.

Manual Focus is a materialization of a concept that allows the monstrosity to be 'seen'. A *showing* that in itself is a result of a 'looking for'; the conditioning of the eye that allows the body to be seen and thought differently.

The naked bodies, with the back to the audience lacking the ability to see the viewer, but simultaneously looking out through the "eyes" of the mask offers an uncanny relation between looking and being looked at for the audience. To focus manually implies a constant sharpening of the vision, readjusting ways of looking, disorganizing conventional modes of perception, always knowing that what we see is nothing more than the sum of a body and a mask.

**Jury report SNS REAAL Prize
Aerodance 2004**

Only one choreographer showed a clear potential. One clear idea is researched in all its consequences. Playing on the ambiguity of who the performers really are and what they represent, the audience perception of the body, its age and gender, is challenged in both a critical and humorous way.

Because the jury is interested in the artistic potential of this young choreographer they unanimously decided to award this year's SNS REAAL Prize to Mette Ingvarsen with *Manual Focus*.

Guy Cools

Simon Dove

Ingrid van Frankenhuyzen

Der Standard, spezial impulstanz, july/august 2003

Sie sind jung, und sie sind viel versprechend. Sie können eine ganze Menge, und sie wissen das auch. *[8:tension]* heißt die auch heuer wieder stattfindende ImPulsTanz-Reihe, die jüngere Künstlerinnen und Künstler, die dabei sind, sich ihr Terrain zu erobern, schon jetzt in die erste Reihe stellt. „Es gibt so viele Talente, die wir unserem Publikum präsentieren wollen“, sagt Guido Reimitz, der die von ihm ins Leben gerufene Reihe heuer zum dritten Mal programmiert.

35 bis 60 Minuten dauern die bei *[8:tension]* gezeigten Arbeiten. Es sind durchwegs keine abendfüllenden Stücke, die diesmal an zwei Präsentationsorten, dem Schauspielhaus, Porzellangasse, und im Odeon, Taborstraße, gezeigt werden, aber doch weit mehr als erste Talentproben. Durchaus namhafte Künstler wie der deutsche Newcomer Christoph Winkler oder die in Wien bestens bekannte Saskia Höbbling, sind darunter, aber auch wirkliche Neulinge wie etwa die Dänin Mette Ingvarsten, eine Studentin in Anne Teresa De Keersmaekers Brüsseler P.A.R.T.S.-Studios.

Sie alle sind zudem „artists in residence“ bei ImPulsTanz, d. h. neben der Präsentation der eigenen Arbeit beinhaltet die Einladung nach Wien auch eine Einladung zum Dialog. „*[8:tension]* ist zu einer wichtigen Kommunikationsplattform für eine jüngere Generation geworden“, ist sich Guido Reimitz sicher.

Die Choreografen und vielleicht, wer weiß, die Stars von morgen, wir stellen sie Ihnen auf unserem Streifzug durch *[8:tension]* schon heute vor:



Guido Reimitz mit Karl B...

► Sie ist noch Studentin in Keersmaekers Schule P.A.R.T.S. und hat bereits ein eigenes Trio entwickelt: *Manual focus* heißt das von **Mette Ingvarsten** choreografierte Stück für drei Frauen, das einen unheimlichen Transformationsprozess beschreibt: Aus Menschen werden Monstren, aus Körpern schälen sich die Konturen von Ungeheuern. Eine Verwandlung in aller Stille, eine Andacht über menschliche Wandlungen.

► Schauspielhaus am 24.7., 21.00 und am 26.7., 22.00